

## KS3 Curriculum Plan 2025-26

	LP1	LP2	LP3	LP4	LP5
<b>TOPIC</b>	<b>Movement and Mime</b>	<b>Theatre De Complicite</b>	<b>Creative Characters</b>	<b>Greek and Roman Theatre</b>	<b>Chinese Theatre</b>
<b>Year 7 Knowledge</b>	This unit of work introduces students to the movement skills through the medium of mime. They will explore the methodologies of the theatre practitioner Jacques Le Coq. The methodologies are hinged to the narrative of Skellig by David Almond. They will understand and apply the methodologies to their performance work. The unit covers the additional dramatic conventions of body as prop, still image, point of focus and role play. Students will understand body positioning and be introduced to the language of drama.	This unit of work will allow students to learn the art of storytelling and develop the key techniques for communicating a story imaginatively to an audience. They will explore the methodologies of the theatre practitioner Theatre de Complicite, as well as the background of the theatre company. The students will apply these methodologies to their performance work. The unit covers the additional dramatic conventions of soundscape, choral vocals, narration, split stage and choral movement. Students will continue to build their vocabulary of drama.	This unit of work introduces students to working with scripts. Using the works of Roald Dahl, the students explore a range of scripts, Charlie and the chocolate factory, Matilda and the Twits. They will understand how to create and present heightened naturalistic characters on stage. They will build on and develop their vocal and movement skills studied in LP1 and 2. Students will understand the role of a director and understand the necessary skills for working with scripts.	This unit introduces the students to the origins of theatre in Europe. It gives the historical context of Greek and Roman theatre. It explores the different elements of Greek and Roman theatre. Students apply these elements to various Greek and Roman myths as well as to some scripts. Students will understand where Greek and Roman theatre took place. The unit also covers the additional dramatic conventions of Chorus, choral speech and movement and thought in the head.	Pupils will explore the history of Chinese theatre. They will understand the different facets of Chinese theatre. They will apply these facets to their performance work and will explore a range of Chinese myths. They will explore the technique of shadow puppetry and create their own shadow puppetry performance understanding how to create a traditional Chinese shadow puppet performance and the context of this performance art.
<b>Skills</b>	<ul style="list-style-type: none"> <li>•Work effectively within groups, pairs and individually</li> <li>•Develop an understanding of basic drama skills</li> <li>•Be able to apply basic drama skills to the creation of a piece of performance</li> <li>•Be able to evaluate the effectiveness of their own and their peers' performance work.</li> </ul>				
<b>Key Vocab</b>	Point of focus, fixed point, body as prop, tension, still image, tempo, unison, gestures, facial expressions, posture, stance, gait, body language, audience awareness, control.	Storytelling, narration, transition, soundscape, split stage, tone, pace, pitch, intonation, inflection, emphasis, volume, choral speech, mime, movement sequence	Characterisation, directing, script, plot, scene, transition, tone, pace, pitch, pause, gesture stance, facial expressions, gait, character, staging, proxemics, levels	Comedy and tragedy, amphitheatre, chorus, script, myth, audience, projection, context, thought in the head, tension, choral speech, choral movement, status, narration	Bax shi, myth, shadow puppetry, context, status, mastery, slow motion, script, body language, tone, pace, pitch, pause, intonation, inflection.

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<b>TOPIC</b>	<b>Brecht and Society</b>	<b>Macbeth</b>	<b>Dr Faustus</b>	<b>Docu Drama</b>	<b>The Stones</b>
<b>Year 8 Knowledge</b>	During this LP students will gain new knowledge about the Theatre practitioner Bertolt Brecht, his methodologies, purpose of theatre. They will explore different societal issues and apply Brecht's range of methodologies to their performance work. They will explore epic theatre and understand the alienation effect. They will embed the drama skills and performance terminology from year 7 as well as building and developing this. They will further understand the dramatic conventions of non-naturalistic movement and vocal skills applying to a new context, further developing their year 7 knowledge of these techniques.	During this unit of work students will learn about the play Macbeth by William Shakespeare. They will explore some sections of the play using the Shakespearean language as well as devising work from the play as a stimulus. They will understand the motivations of the character and explore the plot through a range of theatrical devices. They will apply non-naturalistic techniques such as flocking and non-naturalistic movement from the previous LP to their performance work further embedding this learning and allowing students to see clear links in their learning journey.	During this LP students will explore the text of Dr Faustus by Christopher Marlowe. They will use elements of physical theatre that will be expanded on in year 9 through Frantic Assembly and Berkoff. They will understand the characters, the character relationships and the plot of the play. They will understand the historical context of the play. They will build on the puppetry work of year 7 introducing a different style of theatre and how to incorporate this into their performance work.	Students will learn about the style of docu drama theatre which is a form of devised drama documentary built around witness statements. They will understand the difference between Verbatim Theatre, word for word and docu drama, some artistic interpretation. They will develop their script work skills by exploring the text 'Missing Dan Nolan'. Pupils will have the opportunity to build on their prior knowledge and add to their growing 'drama tool kit' which will equip them to approach devised tasks and script work with creativity. They will continue to develop various drama strategies which they will then have the opportunity to embed in their performance work through the exploration of a script.	This final LP introduces students to the style of Naturalism (further developed in year 9 in LP1) and further builds on the learning of the previous LP on Verbatim theatre. They will explore the play text of 'Stones' through the text itself and the news story that inspired the play. They will understand the components of a play text and further develop the skills learnt in year 7 creative characters LP through their performance skills.
<b>Skills</b>	<ul style="list-style-type: none"> <li>•Students will work in groups to create, perform and respond throughout the scheme.</li> <li>•Students will develop a docu drama piece in response to stimuli.</li> <li>•Students will apply explorative strategies and drama elements learned previously into the material they create.</li> <li>•Students will create work in the style of epic theatre.</li> <li>•Show how and why tension is created and develop these skills through performance.</li> <li>•Explain what a sound FX is and how a soundscape can create an atmosphere and mood</li> <li>•Show understanding of how rhythm and use of voice can produce a dramatic impact.</li> </ul>				
<b>Key Vocab</b>	Non-naturalistic movement, non-naturalistic vocals, epic theatre, multi role, juxtaposition, placards, alienation, style, poetry, spatial awareness, gesture, tone, pace, tempo, theatrical purpose, tableaux.	Script, Verbatim, devise, exploration, pitch, pace, pause, tension, Character, body language, stimulus, gestures, spatial awareness, communication, voice projection and clarity, posture, mannerisms, storyline, audience, movement, exaggeration.	Tragedy, script, Interpretation, historical context, atmosphere, marking the moment, ensemble, impact, tension, physicality, devising, facial expressions, communication, puppetry	Script, Verbatim, devise, exploration, pitch, pace, pause, tension, Character, body language, stimulus, gestures, spatial awareness, communication, voice projection and clarity, posture, mannerisms, storyline, audience, movement, exaggeration, docu drama, paper birds	Naturalism, intonation, inflection, pitch, pause, proxemics, levels, circles of attention, monologue, facial expressions, gesture, projection.

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<b>TOPIC</b>	<b>Blood Brothers</b>	<b>Frantic Assembly</b>	<b>Exploring Practitioners</b>	<b>Devising</b>	<b>DNA Exploration</b>
<b>Year 9 Knowledge</b>	This scheme explores the popular play text Blood Brothers as a stimulus. The scheme offers ideas on how to work with play scripts practically. Pupils will develop an understanding of the characters, plot and themes in order to perform small sections of the play confidently. You will develop your understanding of how to approach characterisation and realise scenes according to a writer's intentions. They will also explore the actor-audience relationship and the use of status in performance. Pupils will develop their ability to work effectively with scripts, including how to deconstruct meaning and interpret a writer's craft. Students will apply the methodologies of Konstantin Stanislavski and how to create psychologically believable characters. They will understand about Naturalistic style.	This unit of work LP explores the leading theatre company Frantic Assembly. Students will learn and understand the background and context of Frantic Assembly and the style of physical theatre. Pupils will learn about and apply several Frantic Assembly techniques to performance through collaboration, pair and group work. The work and techniques of Frantic Assembly will be applied through the work of the Ignition company and apply other aspects of physical theatre to a final performance. Pupils will explore the use of music and spacing to achieve a creative, professional performance.	In this unit of work pupils will explore the work and theories of various non-naturalistic practitioners. There are many styles of theatre that sit under this broad term and training students to become confident working in a non-naturalistic style is very important for developing their own ideas and understanding of what drama can be. It is of particular use in devising as it broadens their ability to work within a range of styles. This scheme of work is designed to cover different aspects of non-naturalism that will lead to further exploration in their own devising work. This LP aims to broaden pupils' theatrical mind to help pupils to create interesting dynamic performances. They will explore Artaud and expressionism, Stephen Berkoff and Total Theatre, and further develop a deeper understanding of Paper Birds and verbatim theatre.	This unit of work gives creative control to the students. They will now be creating a piece of work from a stimulus. They will understand how to create work that has a clear intention. They will apply the learning from the previous LP to create work in the style of a specific practitioner. They will be able to make clear stylistic choices and apply these effectively to their performance work. They will explore various stimuli and dramatic devices before the final stimulus is given. They will apply a range of techniques to their work to ensure a clear message is conveyed to their audience.	Students will explore the play text DNA by Dennis Kelly. They will understand the characters and plot of the play. They will understand the themes of the play and the hierarchy of the characters. Students will understand how to present this hierarchy on stage and will take part in a range of rehearsal techniques to interpret various sections of the play. They will apply the learning from LP1 about Stanislavski to a new context/play, ensuring embedding of learning.
<b>Skills</b>	<ul style="list-style-type: none"> <li>•Work effectively within groups, pairs and individually</li> <li>•Develop an understanding of intermediate drama skills</li> <li>•Be able to apply learnt skills to the creation of a piece of performance</li> <li>•Be able to interpret a character and use script to allow the characters to come to life</li> <li>•Understand the meaning of improvisation and interpretation</li> <li>•Be able to evaluate the effectiveness of their own and their peers' performance work.</li> </ul>				
<b>Key Vocab</b>	Stimulus, character, script, plot, status, themes, Characterisation, Status, Duologue, Interpretation, Improvisation, Leadership, Improvisation, Tension, Stage awareness, Proxemics, Rehearse, social contemporary, historical context, naturalism	Physical theatre, Frantic Assembly, Movement, Proxemics, Spacing, Dynamics, Transition, Tension, Atmosphere, Body Language, Facial Expressions, Adaptation, Ensemble, lifts, round by through, hymn hands	Artaud, Physical theatre, Non-naturalism, Stage directions, Expression, Audience, Paper Birds, Narration, Multi role, Abstract theatre, Theatre of Cruelty,	Devising, Improvisation, Leadership, Tension, Stage awareness, Proxemics, Rehearsal, Rehearsal, Audience, Creativity, intonation, Projection,	Hot seating, Role on the wall, hierarchy, levels, proxemics, stage placement, naturalism, themes, stage space. Audience awareness, playwrights intentions